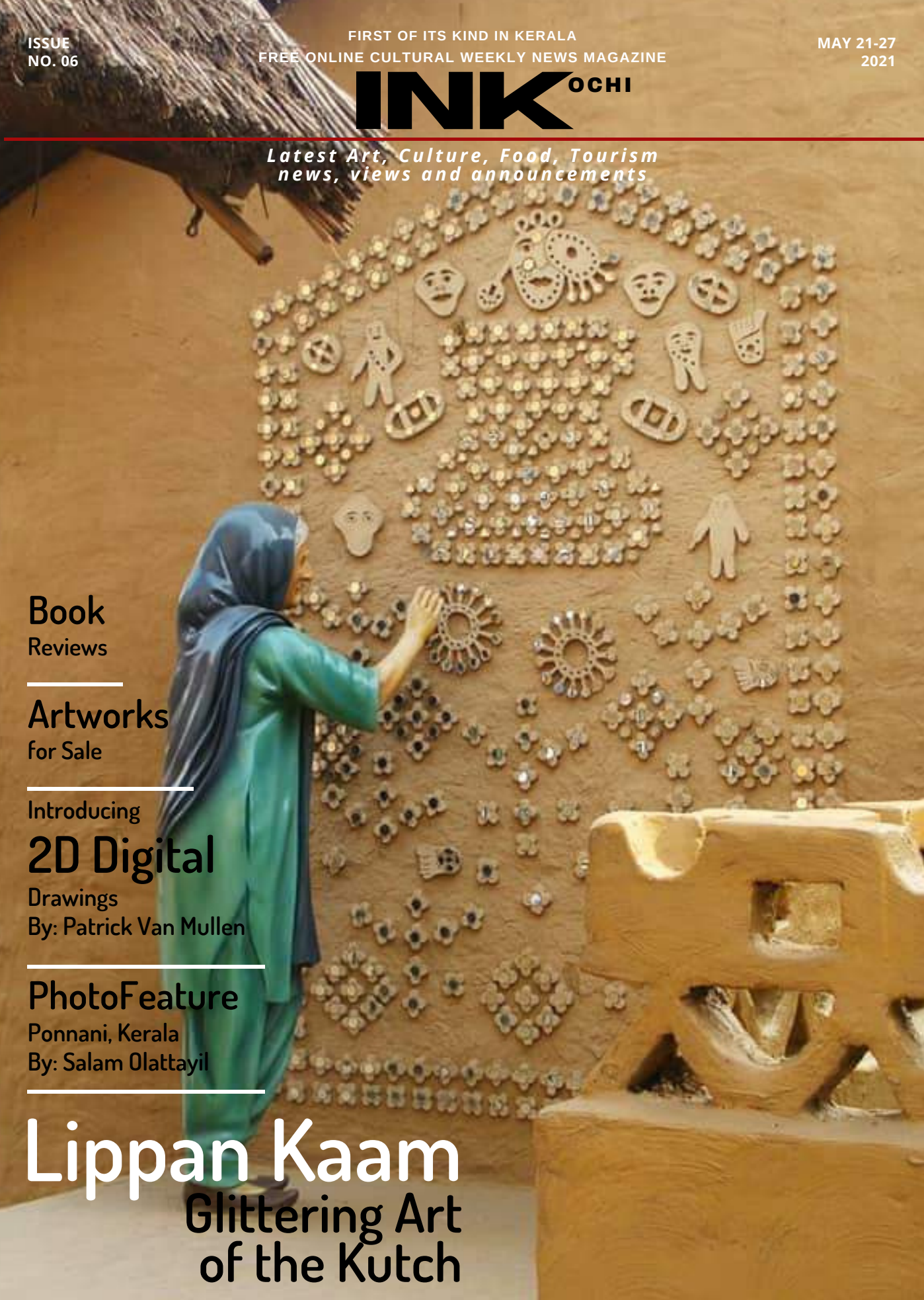
ISSUE
NO. 06

FIRST OF ITS KIND IN KERALA
FREE ONLINE CULTURAL WEEKLY NEWS MAGAZINE

MAY 21-27
2021

INK OCHI

Latest Art, Culture, Food, Tourism news, views and announcements



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Reviews

Artworks
for Sale

Introducing
2D Digital
Drawings
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PhotoFeature
Ponnani, Kerala
By: Salam Olattayil

Lippan Kaam
Glittering Art of the Kutch

Editor's Note

Reading is essential as it provides a person not only with knowledge but also a companion when other people are not around. It is often a retreat from a hard day and a person can relax and read to let go of the worries of the day. It is one of those simple joys of life.

Our world today is completely digitised. People are switching to eBooks, eMagazines and eJournals. Print media is declining in volume and revenue and this trend will only continue as the years go by. In the past, we might have seen books up people's noses on trains or buses. Now, we see everyone engrossed in their various devices instead, whether it's an smartphone or an iPad.

So with the new trend, we are here to help our READERS to access, read, engage and enjoy INKochi Magazine in flipbook mode.
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Happy Reading...!!

Varghese T. Thomas

Cover photo by::
Yogesh P. Shah

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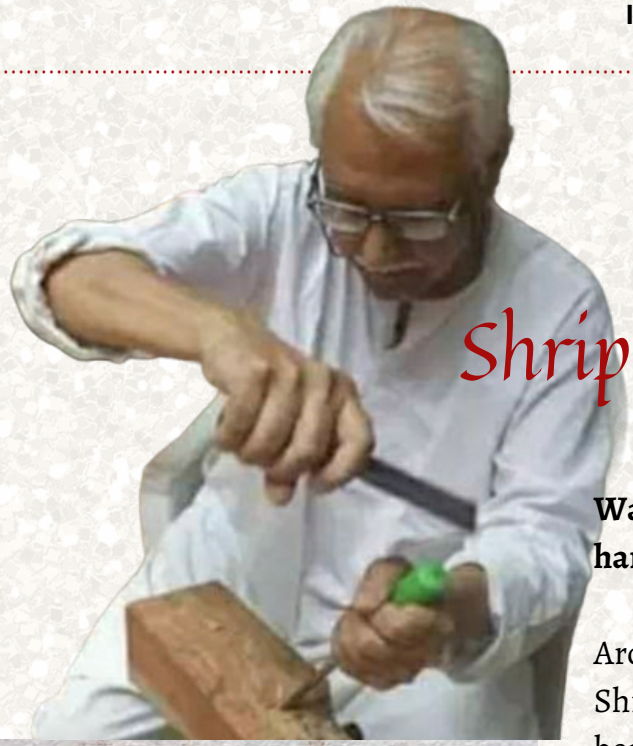

A Messege

Shripad Chilakwad

Water colour painting on handmade paper.

Around six years ago, my friend Shri Kailas Kadam posted a beautiful photo, with wonderful caption which read (in marathi) - "You are lucky being in stone, you are being worshipped, whereas I have to get all the beatings."

I liked the photo and the caption very much as it appeared it's applicable to human being even.

So I have tried to paint it in water colour, and present it before him.

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NEW WAYS OF LIVING TOGETHER

Any plot which is small, narrow, triangular or irregular in their shape and therefore not attractive - consult us.

Not considering these plots could be seen not only as a crisis of quantity but also a crisis of imagination and an absence of design. Utilising these small or irregularly-shaped plots of land for building housing is a vital strategy for us.

Narrow, small, or irregular lots could encourage more small-scale experiments by younger architects like us, and help us to imagine new forms of housing and new ways of living together.

Artwork for Sale

Title: Composition

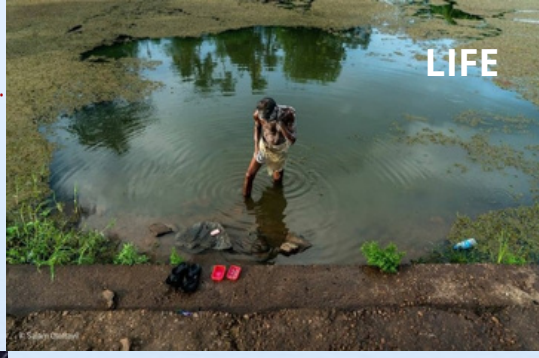
Code: INK138

Artist: Ranjana Pokhakar

Medium: Acrylic | Surface: Oil Paper - Rolled
Size: 29x21 inches | Price: Rs.7000/-

Contact:
WhatsApp
8547107471

Life
Ponnani, Kerala



Salam Olattayil

Kochi Biennale Photographer
Graphic Designer | Artist

A small beach town located in the Malappuram District of Kerala is mainly renowned for its beautiful sandy beaches. Flanked by the Arabian Sea on the west, Ponnani is also referred to as small 'Mecca' of South India.

Established in year 1510 by a Muslim Spiritual leader Zainudhin Makhdum, Ponnani Juma Masjid serves as the Mecca of Kerala Muslims. However, according to a record in Malabar Manual, historian William Logan said that this mosque was constructed in 925 Hijrah and once was the center of Islamic education for Kerala's Muslim community.

It is a picturesque town with perfect fusion of Hindu and Muslim values making the place culturally rich. Apart from being an important hub for fishing, Ponnani is also enriched with plethora of flora and fauna. >>>

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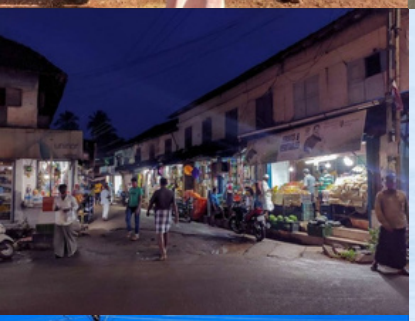
Life
Ponnani, Kerala



One can witness several migratory and exotic birds, especially during the months of March and May. Lying at the mouth of River Barathapuza, boat races held at the river are quite fascinating to watch. Home to several notable writers and socio-cultural personalities, this extraordinary town is a paradise for vacation makers.

Ponnani is the only port in the district of Malappuram. It is the smallest taluka in this district. It has also, during the sixteenth century, witnessed many abhorrent conflicts between the naval chief of the Zamorins (Kunjali Marakkar) and the Portuguese army. The Portuguese invaded Ponnani in the sixteenth century. Hyder Ali of Mysore invaded Ponnani in the eighteenth century. It was later passed on to the Britishers in the late eighteenth century with the fall of Tipu Sultan, the son of Hyder Ali.

Artwork for Sale

Title: Morning Light

Code: INK139

Artist: Sanghamitra Roy Majumder

Medium: Watercolour | Surface: Canson Paper-Rolled
Size: 24x32 inches | Price: Rs.15000/-

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Lippan Kaam

Glittering Art of the Kutch

Text & Photos: Yogesh P. Shah

The Kutch region in Gujarat is home to a variety of art and crafts, and one of the unique traditions here is the technique of decorating the walls of homes with mud and mirror work. While these circular mud huts are known as bhungas, the mud art is called Lippan Kaam or Chhittar Kaam.

The word 'Lippan' means 'clay' or 'dung' in local Gujarati, and the word 'kaam' denotes 'work'. Lippan Kaam is essentially mud-relief work that incorporates mirrors. It is used to embellish the interior and exterior walls of the circular adobes that these communities live in.

The origin of Lippan Kaam is lost in the pages of history but the art has evolved across many years, with local communities making a concerted effort to keep this wonderful and vibrant tradition alive.

Lippan is practiced mainly by the Rabari, Kumbhar, Marwada Harijan and Mutwa communities but most Lippan artisans today trace their origins to the Kumbhar community.

>>>

Lippan Kaam

Glittering Art of the Kutch

Traditionally earthen pot-makers from Sindh, the Kumbhars transferred their expertise in working with mud and clay to a much larger canvas, like the exterior and interior walls of their homes, and traditional boxes, at some point in time.

Like the Kumbhars, the Mutwa community of Kutch too migrated to India from Sindh about 400 years ago. They are known for their unique embroidery called 'Mutwa embroidery', but their main livelihood is rearing livestock and horses. The Marwada Harijan community migrated to Kutch from the Marwada region in South-Western Rajasthan, which includes modern-day Jodhpur city. The Rabari community too practices Lippan. They are nomadic pastoralists who moved to Kutch from Sindh 700-800 years ago. It is mostly the women of these communities who practice this special art. >>>

Lippan Kaam

Glittering Art of the Kutch

How It's Done

Traditionally, Lippan Kaam uses a dough prepared from animal dung and mud or clay bought from the Rann of Kutch and the lakes in the Kutch region.

Dung and clay are mixed in equal proportions, and a dough is prepared. Mud or clay has a natural tendency to adhere to the walls of mud houses. Earlier, husk of bajri or millet was used as an alternative to dung, to keep termites away.

Once the dough is ready, the flat surface of the 'artwork', traditionally a wall, is moistened so that mud in relief form sticks to it. First, a border is created, which acts like a frame, inside which decorative motifs are created. This border is called 'kaam' or 'kaamtane'. The surface is divided into horizontal and vertical lines.

The dough is then rolled into cylindrical strips of varying thicknesses and used to make precise patterns on the surface. Earlier, large mirrors were shattered using stones and these small shards were arranged aesthetically to form repetitive designs.

design mantra
styling spaces

Relief work with a mixture of mud and dung was then made around it. After the artwork dries, it is coated with white clay or white sand from the Rann. Lippan takes days to dry and make, as every step is executed by hand. >>>

Lippan Kaam

Glittering Art of the Kutch

Nowadays, mirrors of various shapes are used in the motifs. They are called 'aabhla'. Circular, triangular and diamond-shaped mirrors are commonly used. Also, wooden boards made of MDF (medium-density fibreboard) are now used as surfaces for Lippan Kaam, which makes the art portable. The mixture too has undergone a sea change. Instead of animal dung, the dough is made of chalk powder, sawdust and mud along with glue. The process is easier, the work lightweight, less prone to breakage and also odour-free. The shift to modern materials has helped the artwork last longer. It is more durable and requires little or no maintenance, unlike the art executed via the traditional process.

While Lippan Kaam is traditionally white, today it is made in beautiful colour combinations. Shades of red, yellow, green and blue are used in the patterns and designs. Using waterproof, washable colours further enhances its appeal and application in modern homes.

Motifs From Everyday Life

While the craft is used mainly to embellish the walls of mud houses, you can also find Lippan Kaam in specific parts of the houses, such as on kotholos – large storage granaries, sanjiros – large storage areas for valuables and clothes, pitara – a chest, kothi – silos for grain storage, chula – hearth, paniyara – clay platforms, and also in alcoves, plinths, shelves and on window frames. >>>

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Lippan Kaam

Glittering Art of the Kutch

The use of mirrors in this art form produces an astonishing, glittering effect, where a simple lamp can light up a very large space.

The motifs and designs used in Lippan Kaam are inspired by everyday life. There are peacocks, camels, elephants, mango trees, temples, women churning buttermilk, women carrying water, and depictions of other daily activities.

Lippan art also uses repetitive geometric motifs, which reflects the simplicity of the tradition.

Locally, some of the motifs are called: panihari – woman carrying a pot; gowal – shepherd; mor – peacock; popat – parrot; surya – sun; gajja – elephants.

These Lippan motifs are also used in other crafts in the Kutch, like Mutwa and Rabari embroidery. >>>

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Lippan Kaam

Glittering Art of the Kutch

The Art Today

Lippan art was initially created to liven up the homes of communities living in bleak and harsh environments. These circular, mud-built homes or bhungas are so sturdy that they withstood the massive earthquake that struck Gujarat in 2001. It was only after the earthquake, during the crafts revival movements in the Kutch, that artisans began getting recognition for their Lippan Kaam.

The launching of the Rann Utsav in 2005 and the consequent boost in tourism gave livelihoods and Lippan artisans a fillip. Now the lively appeal of the craft and its sparkle are taking it further afield. Brands have sprung up and NGOs like Dastakari Haat Samiti are helping to empower the artisans through exhibitions held annually. >>>

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Lippan Kaam

Glittering Art of the Kutch

Lippan artisans are also accepting commissions for custom-made interiors and installations in residential spaces and hotels. Workshops Lippan art are being conducted online as well as in the homes of artisans.

Digital ventures like Peepul Tree are playing their part too, and helping artisans reach a wider audience and markets. Our artisan, Abhukar Kasam Mara, along with his daughter Iram Mara and their family bring to you some stunning pieces of Lippan Kaam, painted in joyful colour combinations, through Peepul Tree. These pieces are inspired by the elaborate work inside the bhungas and are made with traditional geometric motifs. They come in interesting sizes.

Truly, Lippan represents the vibrant culture and tradition of the Kutch, and carries forward a legacy passed across generations.

Only at Thoppumpady

Artwork for Sale

Title: Composition

Code: INK140

Artist: Ranjana Pokhakar

Medium: Acrylic | Surface: Oil Paper - Rolled
Size: 29x21 inches | Price: Rs.7000/-

Contact:
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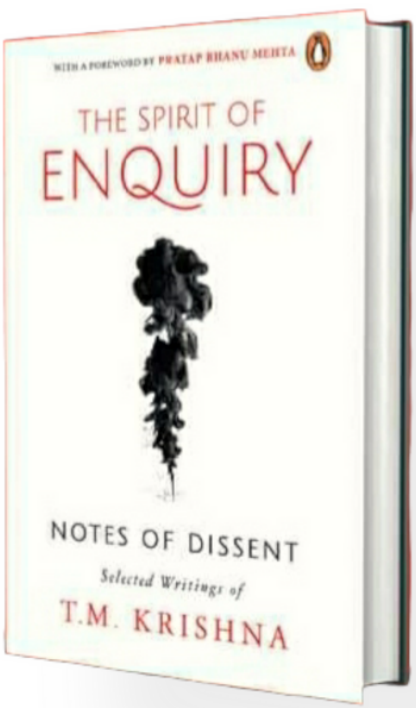
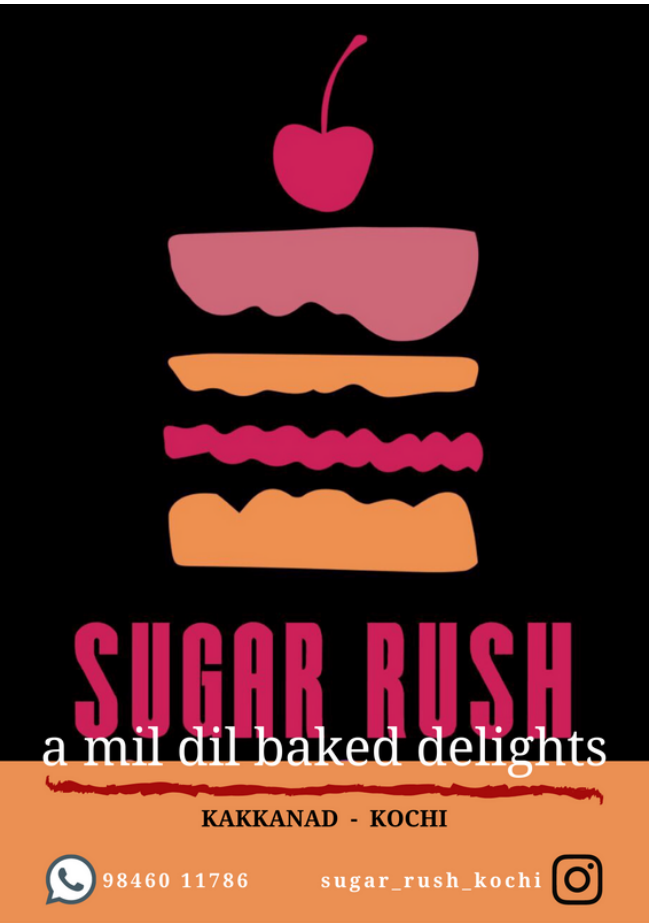
Review

'T.M. Krishna has given us the courage to think, to stand for principle and decency. He has empowered us to resist authoritarianism, communalism and social inequality. His notes of dissent now have to transform into notes of transcendence.'

-from the foreword by

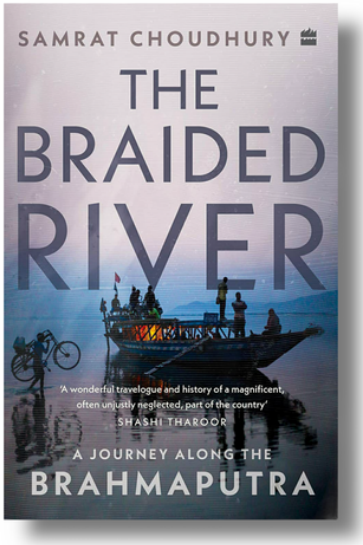
Pratap Bhanu Mehta





I am very happy to announce that my new book The Spirit of Enquiry will be releasing on May 31st, 2021. It is a curated collection of my writings on Art and Artists, The Nation State, The Theatre of Secularism, A Savage Inequality and In Memoriam.

-- T.M. Krishna


SAMRAT CHOUDHURY
THE BRAIDED RIVER
'A wonderful travelogue and history of a magnificent, often unjustly neglected, part of the country'
SHASHI THAROOR
A JOURNEY ALONG THE BRAHMAPUTRA

Review

A meticulously researched travelogue on Northeast India

A travel memoir that includes personal observations and encounters, folklore and mythology, geography and history of the region

Samrat Choudhury is a journalist and has covered Northeast issues extensively over the years

The book has endorsements from Shashi Tharoor, Stephen Alter and several others.

Review

Description

The Brahmaputra is by some margin the largest river in India. After its confluence with the Ganga in Bangladesh, it becomes the largest in Asia. In The Braided River, journalist Samrat Choudhury sets out to follow its braided course from the edge of Tibet where it enters India down to where it meets the Ganga at a spot marked by the biggest red light district in Bangladesh. Along the way, he meets suspicious Indian spies, gets packed off on the back of a cement truck by soldiers, visit a shelter home for baby rhino and elephant orphans in Kaziranga, and hops from river island to riverside town meeting the locals. The tales of these encounters spice up a story that weaves in the history of the emergence of the border between India and China in Arunachal Pradesh, the formation of the Assamese identity -- a matter of great contemporary relevance owing to the National Register of Citizens and the Citizenship (Amendment) Act -- and the ecological challenges posed by proposed dams.

This is a genre-bending book that touches upon several hot-button issues -- environmental, military and political -- as it blends travel, memoir and history with the present.

From the Back Cover

The Brahmaputra is by some margin the largest river in India. After its confluence with the Ganga in Bangladesh, it becomes the largest in Asia. In The Braided River, journalist Samrat Choudhury sets out to follow its braided course from the edge of Tibet where it enters India down to where it meets the Ganga at a spot marked by the biggest red light district in Bangladesh. Along the way, he meets suspicious Indian spies, gets packed off on the back of a cement truck by soldiers, visit a shelter home for baby rhino and elephant orphans in Kaziranga, and hops from river island to riverside town meeting the locals. The tales of these encounters spice up a story that weaves in the history of the emergence of the border between India and China in Arunachal Pradesh, the formation of the Assamese identity -- a matter of great contemporary relevance owing to the National Register of Citizens and the Citizenship (Amendment) Act -- and the ecological challenges posed by proposed dams.

This is a genre-bending book that touches upon several hot-button issues -- environmental, military and political -- as it blends travel, memoir and history with the present.

DIGITAL ART

2D Digital Drawings

Digital Prints are available thru INKochi

Artist

Patrick Van Mullen

Royan, France

Beef Vindaloo Curry & Kochi

Text by: Suja Francis

How Vindaloo became an integral part of Indian cuisine?

Here is a little peek into the history of Vindaloo- a classic dish that has strong European influence. It took elements from the Portuguese and English cuisine to create something uniquely Indian.

It is an Indianised version of popular Portuguese dish **Carne de vinha d'alhos** in which meat is marinated in wine vinegar and garlic. It made its way to India in the 15th century along with Portuguese explorers. **Carne de vinha d'alhos** was a dish that was usually carried by travelers and sailors. It had liberal use of vinegar and garlic and can be preserved.

Indian cooks of Goa used local ingredients like palm vinegar, tamarind, black pepper, and spices. With the introduction of chilly to the Indian cuisine by the Portuguese, it adapted itself to a fiery rich curry. British took up Vindaloo and made it their own and became an integral part of Indian cuisine.

Kerala Style Beef Vindaloo

Vindaloo became popular in Goa, Konkan, and Kerala because of the Portuguese and Anglo Indian community. Cochin was a onetime Portuguese stronghold and their influence can be seen in the local cuisine. This dish is a must among Latin Catholic Christians and the Latin Anglo Indian Christian community of the region, for special occasions and celebrations.

Vinagiri irachi (Malayalam for vinegar meat) has the spicy kick of black pepper and the earthy flavor of mustard, fennel, fenugreek, and cumin. Chilly powder like kashmiri is preferred for the colour rather than heat. Black pepper was the spice of choice for generations in Kerala cooking. Goan Vindaloo uses the pungent liquor feni but the Cochin recipe uses a milder local coconut vinegar.

A small piece of drumstick or Muringa trees bark is also added as meat tenderiser. There is no tamarind, tomatoes or vegetables in vinagiri curry and is made with both beef and pork. There is also liberal use of coconut oil and curry leaves. **>>> Recipe - next page**

RECIPE BY:
Chef. Chandrajith Veliyath

Member: SICA, IFCA, WACS & WCCF

Beef Vindaloo
Curry & Kochi

INGREDIENTS

½ kg beef cubes
2 tsp mustard seeds
½ tsp turmeric powder
2 tbsp chilli powder
2 cinnamon sticks
3 cloves
5 cardamoms
½ tsp fennel
5garlic cloves
Small piece of ginger
Small piece of the bark of a moringa plant.
4 onions
3 green chillies
Salt to taste
3tbsp coconut oil
4 shallots
Curry leaves a few.
1/2 cup coconut milk.

INSTRUCTION

Grind mustard seeds, turmeric powder, chilli powder, cinnamon, cloves, cardamom, fennel, ginger, garlic, and drumstick tree skin into a thick paste. Add vinegar if required, to turn it into the right consistency.

Add beef into mixture and mix well. Set aside for 15 minutes.

Then take a cooker and add coconut oil and sorte sliced onions, green chilies, and add prepared beef with mixture.

Add sufficient water and close the lid and cook until the beef is done.

When the beef chunks are cooked, pore coconut milk and mix well.

No need to cook more after adding the coconut milk.

Serve garnished with curry leaves, whole chilly and chopped onions.

YIELD: FOUR PEOPLE

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Bardo Chham

Folk Dance
of Arunachal Pradesh

Text & Photographs by: Swetha Sharma

History of Bardo Chham

Originated in the north-eastern state of Arunachal Pradesh, Bardo Chham is one of the ancient dances still enthusiastically practiced among its natives. As various tribal settlers flocked the district of Arunachal Pradesh, the dance and culture essentially is a manifestation of their lifestyle celebrated in traditional festivals and rituals alike.

Music, Movement and Style

Practiced by men and women, the Sherdukpens dance at the beat of drums to eradicate the evil forces that gather each month. The tribal people still follow the sun and moon gods and their ceremonial practices are very much linked to the primeval forces of nature. The traditional form of worship is also closely associated with the seasonal cycle and agro-activities.

Literal translation of bardo chham means 'dance of the zodiac' and the performers wear colorful masks and enact the fight between good and bad with a background music playing to enhance the performance. The dancers bring peace and joy in the community through the dramatic fight performed by the Sherdukpens tribal dancers and it is quite fascinating to watch.

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Contribution: Nomadic Theory

A beautiful & peacefuyal crematorium grounds for the Kachwaha, a Rajput clan that ruled in the region.

Surrounded by green hills, its a complex of temples & tombs in the foothills of the Nahargarh (Tiger) Fort.

The structures mark the spots where former leaders were cremated.

Each is topped with an umbrella-shaped dome called Chhatri which makes it look like a wonderful sight to behold.

Getting there: It is at a short distance from the centre of Jaipur

Entry Fee: Rs. 30 per head

Visit Duration: 1hr.
Timings : 10:00 am to 5:00 pm.

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